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Again Shakespeare does not use *shade* at all in *Hamlet* or *Lear*, and on the whole less frequently than *shadow*. He too maintains the common distinction, as a rule, and again allows the rule to bind him only when he chooses. So, *Tempest*, Act IV, scene 1, line 67, we have the "shadow of brown groves"—a vaguely outlined thing—and in *Love's Labour's Lost*, Act V, scene 2, line 89, we hear of the "cool shade of a sycamore," in which a specific sycamore is in mind. Similarly *shade* becomes a definite thing in *As You Like It*, Act IV, scene 3, line 114, "under which bush's shade."

Are we dealing here with Proto-Miltons and later accretions, with miscellaneous Shakespeares and variously endowed revisers? Is it not easier to suppose that distinctions of ordinary speech and feeling, where the difference is slight, are subject to poetic caprice, and that metrical convenience or even momentary whim may guide in the choice of one word rather than another? One thing seems certain. Semantics is as dubious a contrivance as the other mantics and necromancies, whereby for a century we have sought to separate the various *Homerunculi* whose casual and composite product I once believed *Iliad* and *Odyssey* to be.

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ON A MEANING OF βάπτω

The meanings of βάπτω, βαπτίζω, and of words from the same root have been so frequently and so exhaustively discussed that it would be indeed a matter of great interest if some new meaning should be discovered or some doubtful meaning substantiated. Professor John A. Scott (*Classical Journal*, XVI, 53-54) feels that, after all, the treatment of these words in the lexica and in Stephanus is so inadequate that one can get no comprehensive notion of their meaning by studying the examples given by these authorities. He mentions "dip" and "submerge" as "the two most general meanings" of βάπτω, βαπτίζω; and cites three passages in all of which, he asserts, βάπτω "must mean to sprinkle, or, what is really the same thing, to color by sprinkling," and in no one of which "can the idea of submerge or immerse be obtained even by the most forced interpretation."

I have never studied this *vexata quaestio* with any thoroughness or care or interest, and I have not now at hand the lexical and other data requisite to such a study. I find, however, that the lexicon of Liddell and Scott notes and illustrates, besides the two meanings mentioned by Professor Scott, a third and a fourth common meaning of βάπτω, "to dye" (primarily by dipping) and "to draw by dipping out" (as liquid from a vessel). One is not at all, then, in any of the passages adduced by Professor Scott, driven to the necessity of attempting the forced interpretation "immerse" or "submerge" in order to avoid the interpretation suggested by him. In all these passages

βάπτω simply means "dye," "stain," "color"—a meaning the word has had from Aeschylus, at least, to the present day.

I think that *βάπτω* occurs but once in Homer (*Odyssey* ix. 392, where it means "dip"), and its cognates not at all. The scholiast, at *Iliad* xviii. 329—*ἐρεῦσαι, ἐκ τοῦ ἐρεῦθω τὸ βάπτω*—really states, in effect, that *βάπτω* can mean redden, stain, i.e., dye.

In the vicinity of verse 220 of the *Batrachomyomachia*, the positions and manoeuvres of the combatants are confused and the exact nature of the terrain uncertain, in spite of *βαθείαις ὀχθαῖς*. And when Cabbage-eater's gore did the multitudinous seas incarnadine, it is perhaps not susceptible of proof that his blood "shot" from him and the "surface of the lake was sprinkled with drops of his gore." Evelyn-White translates

*ἐβάπτετο δ' αἵματι λίμνη
πορφυρέω, αὐτὸς δὲ παρ' ἡϊόν' ἐξετανύσθη,*

"And the lake was dyed with red blood as he lay outstretched along the shore." Buckley has, "And the marsh was stained with purple gore." The French of Giguet renders, "Il teignit de son sang pourpré l'onde du marécage."

In the passage cited from Lucian's *True History*, xvii—*καὶ τὸ αἶμα ἔρρει μὲν πολὺ ἐπὶ τῶν νεφῶν, ὥστε αὐτὰ βάπτεσθαι καὶ ἐρυθρὰ φαίνεσθαι*—it is of course plain that the clouds were stained or dyed by the blood that fell upon them, and it seems immaterial on this occasion whether, when it rained, it poured or just sprinkled. The point seems to be only that the clouds were by the blood-rain "colored and appeared red." Since *βάπτω* so often and so generally means dye, stain, color, one may readily admit that the coloring might be done by sprinkling or pouring, and still refuse to admit that to sprinkle and to color by sprinkling are "really the same thing." The meaning of the word resides in the result rather than in the means by which this is effected.

It will be noted that in all the passages cited, the objects are "sprinkled" with blood. To prove that *βάπτω* can mean simply to sprinkle (not to color by sprinkling), will not one need to produce a passage in which the word is used with reference to some *colorless* liquid?

The fourth meaning referred to, dip out (as liquid from a vessel), is found in a passage of Apollonius Rhodius, *Argonautica* iv. 156 ff., which I quote here because of the interesting juxtaposition of *βάπτω* and *ραίνω*.

*ἥ δέ μιν ἀρκεύθου νέον τετμηότι θάλλω
βάπτουσ' ἐκ κυκεῶνος ἀκήρατα φάρμακ' αἰδοαῖς
ραῖνε κατ' ὀφθαλμῶν.*

That is to say: With a spray of juniper Medea dipped (*βάπτουσ'*) the drugs from the witch broth and sprinkled (*ραῖνε*) them on the serpent's eyes.

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